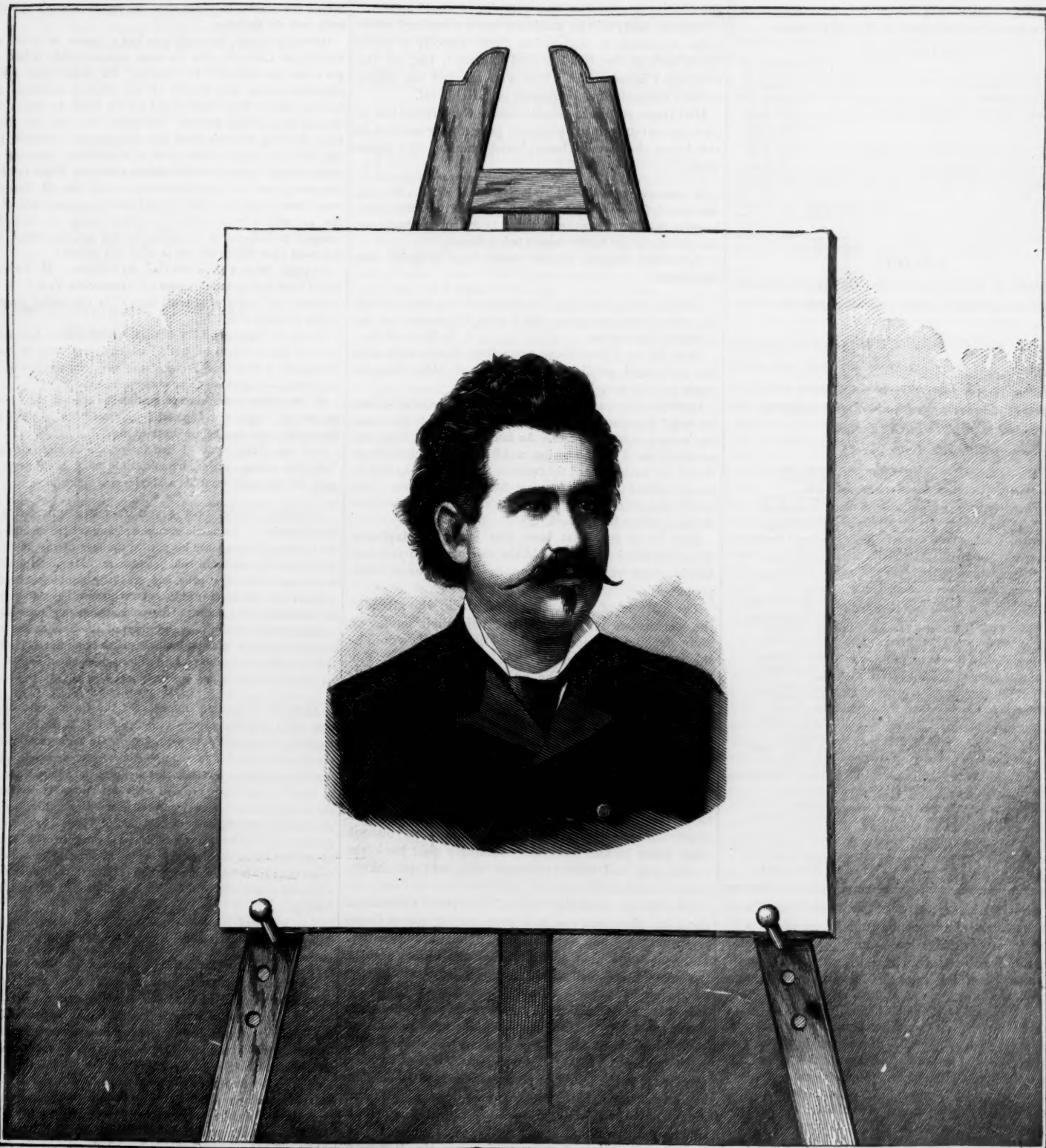


MUSICAL FETTER
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

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HERR ANTON UDVARDI.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti, Sembrich, Christine Nilsson, Scialchi, Trebelli, Marie Rose, Anna de Bellocca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreffo, Kellogg, Clara L., Minnie Hauk, Materna, Albani, Annie Louise Cary, Emily Winant, Lena Little, Murio-Celli, Chatterton-Bohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donaldi, Marie Louise Dotti, Geisinger, Furch-Madi, Catherine Lewis, Zille de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano, William Courtney, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coglian, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janaschek, Genevieve Ward, May Fielding, Ellen Montepio, Lillian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnini, Constantin Sternberg, Dengremont, Galassi, Hans Balatka, Arbuckle, Liberati, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Rietz, Max Heinrich, E. A. Lefebre, Ovide Musin, Anton Udvardi, William Mason, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontski, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, Lester Wallace, McKee Rankin, Boucicault, Osmund Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scari, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junck.

member of both societies yesterday. "is uncalled-for and unfortunate. Theodore Thomas has a plain advantage over Dr. Damrosch in such a move, since the expenses of his concert are all provided for beforehand, while the Oratorio depends largely upon the receipts from the sale of tickets and the patronage of the miscellaneous music-loving public. Those who, like myself, hold tickets for both performances are compelled to make a choice of one and dispose of our seats for the other as well as we can. I know several who will withhold their subscriptions from the Chorus Society this season until they discover whether this rivalry is to be kept up all winter. There is no excuse for such a course, and if continued it will react unfavorably upon its originators."

MR. MAPLESON AND THE PUBLIC.

Mlle. NEVADA was announced as the *Gilda* in "Rigoletto" at the Academy of Music on Wednesday night last. Judging from appearances, and laying aside the theory of "dead-heads," the house was filled with an audience who had paid to hear the prima donna whose *Amina* had already won her a warm place in the regards of our public. These people were not alone of this city, but many came from out of town to listen to Mlle. Nevada, placing confidence in one J. H. Mapleson's announcement, published daily and up to and including the evening in question, that this singer would appear.

A great many of the audience were surprised, when *Gilda* appeared, to find before them scarcely a petite figure such as they had been led to expect, but, on the contrary, a figure which those who recalled the singer at once recognized as belonging to Mlle. Dotti.

Had these surprised people taken the precaution to pick up certain printed pieces of paper lying around in the lobby they would have found thereon this statement:

ACADEMY OF MUSIC, 2 P. M.

In consequence of the sudden indisposition of Mlle. Nevada, the part of *Gilda* has been kindly undertaken by Mlle. Dotti, in order that the management as well as the public should not be inconvenienced by the theatre being closed.

A further diligent search would have revealed this document:

62 MADISON AVENUE, 1:30 P. M.

I hereby certify that Mlle. Nevada is suffering from debility, the result of the late voyage, and I deem it imprudent for her to appear this evening.

A. B. MOTT, M.D.

Now, let us follow these preceding manifestoes with the subjoined published statement of Mlle. Nevada, made on this very Wednesday evening:

I told Mr. Mapleson over a week ago that I positively could not sing "Rigoletto," and this has been repeated to him every day in reply to his messages. As late as last night I told him positively that I could not sing, and I cannot imagine why he should not have changed the opera to "Lucia," seeing that he has advertised the latter for next Saturday's matinee. I am not ill, and in no need of the doctor's certificate, which I understand he has had printed."

Now, let us ask, what have you, James H. Mapleson, to say to this? Let us hold the mirror up to you, and kindly show you how you appear in the eyes of other people.

The patrons of the Academy of Music who attended the performance of "Rigoletto" paid their money on your official announcement that Mlle. Nevada would be the *Gilda* of the occasion. She did not appear. You say that she was ill. She, on that very evening, while the performance was in progress, denied your assertion. Which of you is the more competent judge of that? You, in your card, asserted that her indisposition was "sudden." Mlle. Nevada says that you knew a week in advance that she would not sing in "Rigoletto."

Now, Mr. Mapleson, the public will probably take the word of Mlle. Nevada regarding her alleged "indisposition" in preference to yours. This being the case, where does the matter place you? To be sure, you took your place in the box-office, smilingly paid back the money you had taken to those indignant purchasers who demanded their money, and then you smilingly invited them in to see the "show." Did you do this under the conviction that you had been getting money under false pretenses, and were therefore liable to prosecution? Did you think that the return of the money and the "indisposition" card would save you from the clutches of the law?

In view of Mlle. Nevada's statement, you were absolutely guilty of "getting money under false pretenses." Your card cannot serve as a defense. You simply left it "lying around loose." It was your business, at least, to place it in the hands of competent persons to deliver to every one who entered the house that night. You would have been obliged then to return much more money than you did.

All in all, this performance of yours, Mr. Mapleson, has a very bad odor. We see no reason why those who were deluded by you should not join together to prosecute you on the charge to which we have referred. Or

do you, as usual, rely upon their complaisance? The physician whose certificate Mlle. Nevada repudiates, owes it to himself and the public to explain his action in the matter. What is his code of professional ethics if, as Mlle. Nevada says, she knew nothing of his certificate? Could he have known of the singer's condition through personal attendance upon her?

In all this matter Mlle. Nevada is blameless.

THE RACONTEUR.

M. AUGUSTE VACQUERIE, the intimate friend of Victor Hugo, is said to entertain an equally strong hatred of music as is the case with the eminent author. In consequence he is reported to have said in regard to the now famous Van Zandt episode at the Opéra Comique: "This is the only time that I was ever amused at an opera house."

M. Vacquerie should come to New York and he would get amusement enough in one week in some of our opera houses to furnish him with delightful reminiscences for the rest of his life.

I wish that he might have been present at the performance of "Rigoletto" at the Academy of Music on Wednesday of last week. He would have had lots of fun.

First of all, he would have run across Mapleson's regrets at the non-appearance of Mlle. Nevada, and could he have looked behind the scenes, he would have enjoyed Mapleson's box-office smile over the situation.

Having got inside, he would have had a chance to watch and hear Signor Cardinali, who for some unaccountable reason has got a kind of reputation for singing. He would have seen a robust young man, having all the physical attributes of a butcher, clad in dual costume and tearing music to tatters with the skill of a sausage-grinder. He would have seen the alleged tenor throwing his arms about with the grace of a windmill, tearing down the stage with the speed of a racehorse, cavorting and going through physical manifestations which the singer evidently supposed passed for histrionic passion. And then M. Vacquerie would have heard false notes pitched into the famous solo of the last act with a wild exuberance which would at once have stamped the audience as barbarian, for the applause which they bestowed upon this exhibition of wind and muscle!

Ye gods! What a show was that, my brethren! M. Vacquerie would have said in astonishment: "Is this New York? Is this a criterion of New York musical taste? Is this called singing? Is this dramatic ability?"

O, yes, M. Vacquerie. It is all this and more. Let me tell you that this tempestuous, terrific and terrifying tenor is one of Mapleson's "discoveries," one of the new, wonderful—oh, how wonderful!—singers which he unearthed in Italy.

M. Vacquerie, come over and hear Italian opera at the Academy on an "off" night and I promise you more fun to the square minute than you ever before dreamed of.

And one thing, which I had forgotten—Cardinali's tremolo. Take him, acting, singing, tremolo, all in all, you will never look upon his like again—outside a Mapleson combination!

Another place, now given over to comic "opera," would afford M. Vacquerie immense pleasure. He should go to the Comedy Theatre, take his post at the rear of the auditorium and count the number of bald heads there. He would find them most dense in the front rows, and gradually thinning out—in all respects save the number of hairs on their heads—as they neared the last rows in the house. He would see opera-glasses without number aimed not always at the voices of the Eves on the stage. He would be able to count ten ladies in the audience. He might think all this foreign to music—as foreign as the "opera" itself is, but he would find lots of amusement in it all.

Then M. Vacquerie might visit the Casino and observe how well Digby Bell utilizes a donkey and J. H. Ryley a goat as musical accompaniment to light opera. He might not appreciate the (chords attaching the actors—singers—to the animals, yet he would be certain to ascertain that light opera allows a good deal of rope in this country. And when M. Vacquerie should hear the donkey called "Belva" and the goat "Ben Butler," he would draw conclusions regarding the relation of "gags" to music—and donkeys—and he would grow surprised at the cosmopolitan nature of the American mind, which moves in so many measures, lets down the bars to let in animate and inanimate nature for musical effect and scores a hit at the expense of anybody's and everybody's feelings.

You will find yourself amply rewarded, M. Vacquerie, if you will give us a call and move around for a few nights in some of our musical centres.

Some persons attach much importance to collections of standard works, fingered and edited by more or less well-known artists. The practice, however, has led to much maltreatment of the author's text in order to render it more in accordance with the individual views of the editor, a course which cannot be condemned too strongly. As far as fingering is concerned, this is only advisable in special instances, and then it should only be inserted sparingly in order to aid the student in mastering the difficulties of an unusually intricate passage, for the simple reason that much depends on the natural confirmation of the hand, which differs in various individuals, and therefore a detailed system of fingering that will be found convenient by one player will often perplex another who can produce the desired effect far better by another method.—*The Etude*.

THE editorial concerning the New York *Tribune's* attitude in the matter of the coincidence of dates for the first concerts of the Chorus and Oratorio societies contained in our issue of the 26th ult., was based on the following article which appeared in that journal on the 11th ult.:

RIVALRY OF VOCAL SOCIETIES.

THE CHORUS AND THE ORATORIO SELECTING THE SAME DATE.

The operatic war that prevailed last winter in this city will probably be renewed and continue through this season with little abatement of its former fury. A new element is enlisted by the rivalry of New York's two vocal societies, the Chorus and the Oratorio. A declaration of hostilities was made last week by the announcement that the first concert of the season would be given by the Chorus Society on Thursday, November 12. That evening had been selected by the Oratorio Society some time ago for the rendering of St. Paul at the Academy of Music. "This display of pique or resentment on the part of the leader of the Chorus Society," said a prominent

A Gay Old Company.

(A MANAGER SPEAKS.)

I have no company this year,
I'll have no winter season,
And I will tell you now, my dear,
The unexampled reason.

My tenor, who's the pet of girls,
Altho' his age is shady,
Was worshiped for his oily curls
By many a maid and lady.

And one, a Princess of renown,
Carried him off in glory
The second night he sang in town—
Just after "Trovatore."

My sweet contralto, blithe and gay,
Altho' an awful feeder,
Eloped, I think, the following day
With my old German leader.

And the young baritone so fair,
The rival of Del Puente,
Seeing my empty coffers bare,
Fled with a miss of twenty.

The mezzo with a titled Pole,
Without permission scooted;
And even my chorus, without soul,
Seemed in their intrigues suited;

For they all left me, lacking two,
Who still my praise exalted,
But they were hideous, *entre nous*,
And squinted, lisped and halted!

The basso, in this amorous strife,
Followed the vile example,
And fled to Venice with my wife,
Of beauty not a sample!

While I, whose hopes they did destroy,
Just left my stage piano,
And with a wild and fiendish joy,
Eloped with the soprano!

CUPID JONES.

The Principles of Expression in Pianoforte Playing.

By A. F. CHRISTIANI.

(Continued.)

a. Intellectual Expression Without Emotion.

INTELLECTUAL expression, being calculating and cold, rather than impulsive, is essentially scholarly and in all cases indispensable. A purely intellectual performer will analyze a work scrupulously to arrive at a judgment of its distinctive characteristics and to get at the author's meaning. He will then form in his mind a plan, even to the minutest details and execute the composition according to that plan, without deviating from it.

"Distinct but distant, clear, but oh, how cold!"—BYRON.

This is intellectual expression in the abstract, yet it has its attractive side, which is to be found in the perfection of details, as painting in miniature; in scholarly interpretation, shading, phrasing and accentuation. An intelligent musician, without an atom of emotion, can yet, by these means, make his playing so intellectually expressive and interesting, that though, to use a German distinction, he may not *aufregen*, that is, excite, he may yet *anregen*, that is, animate. It must, at any rate, be conceded that intellectual playing, with the exclusion of the emotional, is greatly preferable to an emotional performance, with the exclusion of the intellectual. Who would not rather listen to an intelligent player without emotion than to an emotional one without intelligence?

3. Emotional and Intellectual Expression Combined.

But

"Wo das Strenge mit dem Zarten,
Wo Starkes sich und Milde paarten
Da giebt es einen guten Klang."—SCHILLER.

When the fire and impulsiveness of emotion are held in check by the restraining and regulating influence of intellect; when the repose and positiveness of the latter are stirred by the spontaneous inspiration of the former, the one supplying what the other lacks, both going hand-in-hand, then this blending of soul and brain, accompanied by faultless technique, results in the highest attainable executive perfection and artistic beauty.

It may now be concluded that this is the only artistic kind of expression, and of the highest order.

The second "intellectual expression," though indispensable, is merely scholarly.

The first "emotional expression" is spasmodic, and may be dispensed with.

In reference to the question, "Which of these modes of expression is teachable?" it must be remembered that expression is simply the agent of either emotion or intelligence, or both; that these are the motors on which its very existence depends, and that unless the motor is teachable, expression thereof is not possible to be acquired. Emotion cannot be taught, but, as a grain of seed, lacking warmth and moisture, remains an unfruitful seed till the proper agencies are applied which cause it to germinate, so emotion (unlike talent) may slumber in the young musician's

breast, and burst forth whenever the right chord to the soul is touched. Many outer influences acting on our inner life, may cause the awakening of the soul. For instance: Emulation, ambition, sudden and violent changes, grief, misfortune, and, above all, awakening love. But even should emotion remain latent, intelligence still is accessible. It is therefore intellectual expression only that can be imparted.

Expression, besides a motor, requires also mechanism to execute what that motor dictates. This mechanism is supplied by technic. And here again intelligence is needed to direct this mechanism and to draw from it the means of such expression as lie within the reach of intellectual conception.

We may consider this directing of mechanism another kind of intellectual expression, and thus distinguish two kinds—a higher and a lower.

The higher kind, having to do with a musical work as a whole, presupposes a thorough knowledge of the composer's style and individuality. When alone, it analyzes, plans and expounds a work in the manner already described, scholarly but coldly; and when associated with emotion, it checks and simplifies emotion.

The lower kind having to do with the details, presupposes a thorough knowledge of the instrument and perfect familiarity with technical matters. It directs the mechanism of expression.

This lower kind stands in the same relation to technique—they being indispensable to and dependent on each other—as the higher kind stands to emotion—they also being indispensable to and dependent on each other. Intellectual expression holds thus a middle place, a connecting link between emotion (the creative) and technique (the executive).

The extent to which intellectual expression can be imparted, depends on the extent of intellectual capacity, for as far as this capacity reaches, just so far is the expression thereof teachable.

(To be Continued.)

Herr Anton Udvardi.

HERR UDVARDI, a Hungarian by birth, received his first lessons in singing from *Musikdirector* Paul Wüshing, under whose conductorship he often interpreted sacred music and oratorios. The success with which his rendering of various tenor parts of this kind was received caused Mr. Udvardi to advance his studies under the celebrated Italian singing teacher, Professor Luigi Salvi, who influenced his pupil to dedicate himself to Italian opera. Just as Herr Udvardi was willing to close for an engagement with a reputed impresario of Italian opera, it chanced that Hans Richter, the celebrated conductor, heard him at Vienna and was so pleased with his beautiful tenor voice that he invited Herr Udvardi to an engagement at the Royal Hungarian Court Opera and National Theatre, at Pesth, of which Richter at that time was both the director and conductor of the opera. He took it upon himself to educate the rising singer in the mysteries of Wagner's operas. Herr Udvardi then began his career with the part of *Lohengrin* and interpreting the "Knight of the Swan" as originally written. He made such a success at his debut that the intendant offered him an engagement for several years, the contract for which was signed by the tenor.

When Mme. Minnie Hauck became a guest at this theatre, appearing in "Faust," "Mignon" and "Lohengrin," it so happened that Herr Udvardi was the first tenor with whom she ever sang *Elsa*.

A fancy for the life of travel connected with an artist's career led Herr Udvardi to leave his home, and in order to be fully equipped for the demands of the world, he went to Vienna, where he studied German song, and took dramatic lessons from the most celebrated professors.

At Nürnberg, Königsberg and Cologne, the artist remained for some time, and is now always a welcome guest. At Cologne, when Rubinstein's "Dämon" was produced, the great composer, who was present, publicly thanked Herr Udvardi in the most amiable manner for his artistic interpretation.

Herr Udvardi has starred at most first-class German theatres, and his performances have always met with great recognition. We have before us criticisms, all laudatory, from Pesth, Vienna, Nürnberg, Augsburg, Homburg, Frankfurt-on-the-Main, Dessau, Königsberg, Cologne, Berlin, and many other cities. In New York also Herr Udvardi has scored a success, more especially in the part of *Arnold* in "William Tell," and this is a success which ought to count all the more strongly in his favor, as Mierzwinski's admirable rendering of this role is still in the minds and memories of our opera-going public.

Where the Songsters Are.

ADA ADINI is in Florence, Brambilla is in St. Petersburg, Borghi-Mamo in Barcelona, Bruschi-Chatto in Florence, Dotti in Caracas, Donadio in Paris, Lina Dalty in Lisbon, Gerster in Bologna, Ella Russell in Warsaw, Sembrich in Paris, Emma Turolla in Pesth, Biancolini in Florence, Tremelle in Paris, Anton and Anastasi in Milan, Bello in Madrid, Clodio in Paris, Campanini in Parma, Frapolli in London, Gayarre in Barcelona, Masini in Madrid, Petrovich in Paris, Runcio in Messina, Sylva in St. Petersburg, Tamagno in Paris, Tamberlik in Paris, Bertolasi in Turin, Maurel in Paris, Pantaleoni in Trieste, Storti in Milan, Verger in Madrid, Antonucci in Posilipo, Ciampi in St. Petersburg, Castelmarty in London, David in Marseilles, Mirabella in Odessa, Novara in London, and Nanetti in Lisbon.

Wagner's "Souvenirs" have been translated into French, by Camille Benoit (Paris charpentier, 1884, in 18). This book contains curious details about Spontini, Rossini and other musicians.

FOREIGN NOTES.

.... Frezzolini's remains will be taken to Italy for burial.

.... Del Puente has accepted an engagement for Rio Janeiro next year.

.... At the London Philharmonic, Herr Wilhelmj will appear on March 26.

.... Signor Lage has been in London to negotiate for the appearance of Signor Gayarre in America.

.... The Polish composer, Ladislaw Zelenski, has completed an opera entitled "Conrad of Wallenrod."

.... Masini has produced a favorable impression as the Duke in "Rigoletto" at the Teatro Real, Madrid.

.... A commemorative tablet was recently inaugurated at Perugia in honor of the great composer, Francesco Morlacchi.

.... At the Fenice, Naples (not Venice), Bertaggio's new operetta, "La Bisca di Montecarlo," has obtained a great success.

.... The comic opera "Pocahontas," by Sydney Grundy and E. Solomon, will be produced shortly at the Empire Theatre, London.

.... The *Mondo Artistico* says that Mapleson has engaged Tamagno for the season 1885-86. It will end in the re-engagement of — Vicini!

.... Herbert Barrymore broke the arm of the young composer Percival Reeves at a club in London the other night while illustrating a trick in wrestling.

.... An opera bouffe by Offenbach, called "Whittington and his Cat," will be performed for the first time in Paris this winter. It was written for the Alhambra, London, 1876, and was a great success.

.... Professor G. Masutto, Venice, has been awarded the Bronze Medal at the Turin International Exhibition for his two works, "I Maestri di Musica Italiana nel Secolo XIX.," and "Album Artistico."

.... M. Massenet has written expressly for Mme. Marie Roze a new gavotte, to be introduced by the popular artist in the English version of "Manon." Mr. Carl Rosa is busily rehearsing the opera, on the mounting of which he has spent a good deal of money. The Louis XV. costumes worn by the prima donna in the second and third acts have been ordered from Paris. Colonel Henry Mapleson has, by the way, been elected a member of the Council of the great American Exhibition to be held in London in 1886.—*London Figaro*.

.... Matters at the Teatro Real, Madrid, wear a gloomy aspect. The patrons of the theatre are highly incensed against the manager, Rovira, for having raised the prices of admission this season 20 per cent. The season should have commenced in the first half of October, but Aramburo, the tenor, was taken ill, and Rovira obtained permission of the Minister of Finance, under whose authority the theatre stands, to postpone the opening. Then Mme. Pasqua declared on the sick list, and there was another delay. When the first night at length arrived, the house was turned into a perfect bear garden. The audience shouted, hissed and stamped to their hearts' content, and had not even a hand for their especial favorite, Theodorini, who appeared as *Marguerite* and *Elena*, the opera being Arrigo Boito's "Mefistofele." The other principal artists were Mariani, Puerari and Silvestri, all new here. Pomé, also, the conductor, officiated for the first time in this capital.—*Musical World*.

.... A concert was given by Miss Carlingford at St. James's Hall last week for the purpose of introducing to public notice Dr. Moffat's "Ammonia-phon." Ammonia has long been known as a useful agent in throat complaints. Dr. Moffat takes 2 to 5 parts of ammonia and 2 to 5 parts of peroxide of hydrogen, mixed with 5 parts of oil of peppermint, and 100 parts of water. This mixture can either be absorbed in cotton wick and inhaled, or it can be used as a spray, as a gargle or it may be swallowed. Such is the invention, the merits of which the musical critic, who knows little or nothing of throat surgery, is wholly incompetent to discuss. After the concert the musical critic of an evening paper was invited to speak a few lines in his natural voice, and, after some inhalations, to repeat the same words, when he states he was positively startled by the loudness and sonority of his own voice. The benefits of the ammonia-phon have also been testified by such vocalists as Mme. Marie Roze and Mme. Julia Gaylord, as well as by Mr. Lionel Brough, Lady Macfarren and other well-known personages.—*London Figaro*.

.... The Theatres Royal, Berlin, according to the *Signale*, occupy the second place in the list of European opera-houses and theatres enjoying money grants from their respective governments; Paris with its Grand Opera drawing 800,000 francs a year, receives only 100,000 francs more. Then comes Stuttgart, 625,000 francs; the Theatre Royal, Dresden, 400,000; the San Carlo, Naples, 300,000; and the Imperial Opera House, Vienna, with the same amount; the Teatro Apollo, Rome, 290,000; the Theatre Royal, Copenhagen, as well as the Grand-Ducal Theatres in Carlsruhe and Weimar, 250,000 each; the Théâtre-Français, Paris, 240,000; the Theatre Royal, Munich, 195,000; the Scala, Milan, 175,000; the Theatre Royal, Stockholm, 150,000; The Opéra-Comique, Paris, 140,000; the Teatro Bellini, Palermo, 120,000; the Teatro Regia, Turin, 60,000; the Teatro della Pergola, Florence, 40,000; and last of all, the Teatro Carlo Felice, Genoa, 10,000.

PERSONALS.

MR. ABBEY IN LONDON.—Mr. Henry E. Abbey will remain in London and make that city his headquarters in the future. He will not enter into any operatic ventures, but attend to dramatic matters only.

STUDYING WITH STOCKHAUSEN.—Mr. Charles Kaiser, Jr., of Baltimore, is at present taking vocal lessons of Professor Stockhausen, the noted vocal instructor in Frankfurt-on-the-Main. Mr. Kaiser will return to his native city in 1886, where he is expected anxiously by his numerous friends, who anticipate a successful career for the young man.

MISS LIZZIE ANNANDALE WILL MARRY.—This accomplished contralto, who has for several years been one of the few artists connected with the Emma Abbott so-called Opera Company, will soon marry Senor Don Pietro del Piazze, Secretary of the Spanish Legation, at Washington. At one time it was rumored that Miss Annandale was engaged to be married to a Baltimore gentleman, named Brooks.

HOW STORIES TRAVEL.—"Miss Emma Nevada was quite new to oratorio when she went to Norwich. Speaking to the author of 'The Rose of Sharon,' and obviously bearing in mind her previous stage experience, the American soprano naively inquired, 'What dress shall I wear for the part?'"—*The Lute*.

THE DEMANDS OF TWO PRIME DONNÆ.—Those who feel there is a proper time and place for everything will not regret that the project of giving oratorios at the Promenade Concerts has fallen through, owing to the exorbitant demands made for their services by Mesdames Albani and Nilsson.—*London Figaro*.

HOW TO TREAT A CONDUCTOR.—The members of the orchestra at the Teatro Sociale, Treviso, invited a short time since their conductor, Usiglio, to a grand banquet, especially organized in his honor.

UNANIMOUSLY ELECTED.—Carl Reinecke, conductor of the Leipzig Gewandhaus concerts, has been unanimously elected to direct next year's Musical Festival of the Lower Rhine, which will be held in Aix-la-Chapelle.

A MUSICAL BABEL.—The principal artists in a performance lately of "La Traviata" at the Théâtre-Italien, Paris, were Mme. Sembrich, a German; Lubert, the tenor, a Frenchman, and Lauwers, the baritone, a Dutchman. Where were these much-talked-of Italian singers?

REEVES TURNED UP.—While waiting his turn at the Music Hall, Edinburgh, on Tuesday night—says an Auld Reekie journal—Mr. Sims Reeves sauntered into the street. Two blind street-singers ran against him, and one asked, "Do you know if Sims Reeves has turned up?" The popular tenor replied in the affirmative, upon which the beggars exclaimed, "Shouldn't I like to hear him!" "So you shall," was the answer, and the beggars, to their amazement, were led into the concert room. (What next? Dr. Bledge.)—*Musical World*. [We did not know that the old fellow stood in need of cheap advertising of this kind. Let him come over to New York and we will get him a two-column interview with a *Herald* reporter, free, gratis, for nothing!]

DONIZETTI'S LAST WORK.—Donizetti left several posthumous works—"Le Duc d'Albe" (performed at Rome in 1882), "Rita," given at the Opera Comique, 1861, and "Gabrielle de Vergi." He was at work on an opera to be called "Sganarelle" when he had a first attack of spinal meningitis. The work was never finished. He had also begun a *Circe* for Crisai and an opera called "Jeanne la Folle."

DEATH OF LOUIS QUICHERAT.—The death is announced of Louis Quicherat, in his eighty-fifth year. He was the author of a "Traité Élémentaire de Musique," and an admirable life of his friend, Adolphe Nourrit, the great French tenor.

HERVÉ AND HIS WORKS.—Some of Hervé's quaint sayings are gems of comic anachronism. In "Alice de Nevers" he represents Henry III. of France seated on his throne and the usher announces in a loud voice, "Monsieur de Voltaire." "What!" says the king, "d'jà" (you here already!). In "Chilpéric" the king is asked, "Why did you make that old fool minister?" "Well, you see," answers Chilpéric, "I am fond of billiards and he invented round billiard balls; before they were square, and it was deuced hard to carom." Again, in "L'Œil Crevé," a man is seen painting a fence. After daubing the wood with green paint he sits down and sighs, saying, "Oh, Michael Angelo, I now can understand your moments of ennui and despair!" Hervé's "Les Turcs" (Paris, 1870) is a lovely opera, but the war stopped its successful career. After Sedan the taste for opera bouffe changed and his "Trône d'Ecosse" (Variétés, 1871) was a semi-failure. It contains one of his most exquisite waltzes. Since that time he has written many works, but without succeeding to reinstate himself in popular favor, Lecocq having taken his place. Perhaps, everything considered, "Le Petit Faust" is his best work, and it is much more than a clever parody of Gounod's opera, containing admirable and original music. It has frequently been given in this city. "L'Œil Crevé" was produced here in 1869 by Grau (Senior), and "Chilpéric" also. In the former Desclauzas created a sensation. We wish M. Hervé every success as a Frenchman and as an Englishman.

THEY KNOW NOTHING ABOUT MUSIC.—It may seem very peculiar, but it is nevertheless true, that there is a class of managers of musical enterprises who are completely ignorant of the art itself. Major J. B. Pond does not know a note when he

sees it. Slayton, the Chicago manager, and his assistant, White, cannot distinguish a soprano voice from a contralto—in fact, they don't know what a viola is. Max Bachert knows nothing of music, but his wife, Miss Fanny Kellogg, is an artiste. Max Strakosch has some musical intelligence; Maurice Strakosch, a great deal, and we all know Max Maretzek's ability. The latter are the old-time managers—the former representing the modern regime. By the way, Mapleson formerly played the viola in an orchestra.

MISS RICCI PRAISES HERSELF.—The Boston *Sunday Herald* of December 7 foolishly devotes nearly two columns to an interview with Miss Bertha Ricci, in which that lady endeavors to make it appear that she was a remarkable success in Italian opera. Miss Ricci was a dead failure in Italian opera, and the fact that she now sings in English comic opera speaks for itself. She says it is her ambition to become a great dramatic soprano. Excellent ambition; but where is the voice?

MME. FURSCH-MADI IN BOSTON.—At the next Boston Symphony Concert, next Saturday night, Mme. Fursch-Madi, the remarkable dramatic soprano, will sing Beethoven's "Ah, Perfido," and Massenet's romanza from "Herodiade." Mme. Fursch-Madi is an artiste who will please the Bostonians.

SUICIDE OF A MUSICIAN.—Professor De Walowski, a fashionable music teacher, of Washington, D. C., committed suicide on the 4th inst. He shot himself three times in the breast. He left a graphically-written letter to the Major of Police and others. He did the shooting before an impromptu altar, which he had ornamented up with candles and other paraphernalia. On the altar were a number of portraits, upon the backs of which he had written. One was the portrait of Maurice Schlosser, of the Congressional Library, on the back of which were the words, "I have to die for you; well, it must be done. My daughter saved her life, but condemned me to death. I left my word of honor with my daughter. I hope to be revenged. I am now dying." The professor, who taught in the most aristocratic circles of Washington and who had been highly respected, was accused by his daughter, a young lady of twenty-two, of infamous conduct.

MISS KELLOGG'S INTERRUPTION.—We were somewhat astonished that Miss Clara Louise Kellogg should have been one of the noisiest of the persons who interrupted the "Lohengrin" performance on Wednesday night at the Metropolitan Opera House. This shows bad taste and little respect for her fellow-artists as well as for herself.

ABOUT DR. LOUIS MAAS.—Dr. Maas's sonata for piano and violin (new; mss.), composed this past summer, was to be played by him and Mr. Gustave Dannreuther at the Buffalo Philharmonic concert last Monday evening. Dr. Maas has been selected one of the committee of three judges to award the \$1,000 prize for the best composition written for the Milwaukee Musical Society. The other two judges are Dr. Leopold Damrosch and Dr. Ritter, of Poughkeepsie.

THE MUCH-MARRIED CORNETIST.—The Leviathan of cornetists, Jules Levy, who has always had an eye (the one with the monocle glued to it) to the fair sex, has again entered the bonds of matrimony. This time it is the fair soprano of his concert company, Miss Stella Costa (Corbett), with whom he was united at the Reed House in Erie, Pa., on the 5th inst. Miss Costa is an accomplished and beautiful young lady, and we hope she will become happy. Constantine Sternberg played the wedding march and the festivities passed off with due solemnity.

Music in Boston.

BOSTON, November 30.

THE seventh concert of the Boston Symphony Orchestra took place last evening at Music Hall. The programme consisted of the following numbers:

Symphony, C major, No. 6 Schubert
Adagio—Andante—Scherzo (Presto)—Allegro moderato.	
(First time.)	
Concerto for piano, G major, op. 58 Beethoven
Hungarian Dances, Nos. 1, 2 and 6 Brahms
"Tannhäuser" overture Wagner
Miss Mary E. Garlicks being the soloist.	

The symphony is one of Schubert's early works and contained little to remind one of the originality and genius of his later compositions. It is good music, flowing along without any hitch, and is pleasant to listen to, but decidedly immature and leaving no great impression behind. The first movement has some reminiscences of Weber, the andante is Mozartean, while the scherzo and finale were decidedly inspired by Beethoven. It is interesting, however, to hear such works, as it enables one to better appreciate the immense development Schubert had already attained at his early death. If one thinks that there are yet men living born in the same year with Schubert, one cannot help feeling the deepest regret at the grand unwritten works lost to humanity by the untimely end of so great a genius.

The performance of the Beethoven concerto calls for some comment. The first movement is like a beautiful spring day, sunshiny, warm and peaceful, without any passionate upheavals, and calling therefore for a reposeful rendering. Instead of this, however, the conductor started the first tutti at so rapid a tempo that Miss Garlicks, who has evidently not played often enough with an orchestra to take her own tempo, had all she could do to carry out her part successfully. Her excellent technique and sterling musicianly qualities helped her through safely, but the character of the movement was spoiled. In the exquisite andante Miss Garlicks did not use the soft pedal, and played too

loud, her part thus losing its peculiarly plaintive and beseeching character. The last movement, however, did not show any of these defects, and was rendered with great brilliancy and in fine style. One little inaccuracy I must mention though, as Miss Garlicks may have overlooked it in studying the concerto, and can easily remedy it by one glance at the score. When the first theme of the first movement is repeated after the *Durchführung*, in the fourth measure, the chord of the fourth and sixth of G major solves into the dominant D major. This Miss Garlicks did not do, but went straight from the chord of the fourth and sixth of G major to the next chord, without the intervening D major.

Although, as I have shown, the Beethoven concerto was not without flaws, it was perfectly evident that Miss Garlicks is a highly gifted lady, in fact, I have rarely seen so many fine qualities combined in a lady pianiste, as she possesses. She has a superb technique of excellent schooling; she produces a full, round and singing tone from her Steinway, her phrasing is good, and everything she does is, in a word, musicianly, so that without doubt, when she has been a little longer before the public and gathered a little more experience, she will be in the very front rank of pianistes. It is a pity we did not hear her in some solo numbers, as when she felt herself free from the orchestra, as in the two Bülow cadenzas, the excellencies of her playing were most apparent.

The very flattering reception accorded her by her first Boston audience must have been highly gratifying to the talented young lady, and should encourage her to visit Boston again soon.

The three Hungarian dances were given with the spirit and dash by the orchestra that we are now already accustomed to look for from Mr. Gericke and the "Tannhäuser" overture was rendered in a truly inspiring manner. I have never before heard this overture played so entirely to my liking here in Boston, as last evening, and Mr. Gericke's talent as conductor shone forth resplendent in this number. These weekly concerts are becoming more and more what they ought to be and were intended to be—true musical feasts.

LOUIS MAAS.

Mr. Hilliard Replies.

WE have received the following communication from Mr. Hilliard:

To the Editors of The Musical Courier:

GENTLEMEN: I received this morning a copy of your paper for the week of December 3, 1884, containing the article entitled "A Bad Tenor," which article was heavily underscored and which, however unjust and insulting, I am forced to admit refers to myself. I feel sure that you will, in justice to me, consider my explanation and insert this letter in your edition of next week. I was engaged some time since to sing at a concert in Harlem for the modest sum of \$25. Shortly after, I chanced to meet in Pond's store our kind friend "Soprano." She plead poverty and asked me if I could not take off \$5 from my already twice-lowered price, as she was very anxious to pursue her studies this winter and was depending on what she made at this concert to enable her to do so. I, of course, consented, not from any pity for her, but for the long-suffering public. I felt that if she intended singing here often I would be doing a particularly kind and charitable action if I aided, in no matter how small a degree, her improvement. When I arrived in Harlem I found myself advertised as a member of the New York Church Choir Club. I suppose this sounds well to a confiding public and may draw.

On the programme, also, was a very dear friend of mine, a beginner, and very much frightened. I immediately saw that unless something was done she would break down in her solo. This I did not want, as I thought a great deal of her and also as "Soprano" had been predicting, with the utmost coolness, her failure. I stationed myself in the wings, and as she went on the stage I breathed forth in tones of hate the terrible hope that "Soprano" has informed you of. Behold the consequences! The young lady recovered herself immediately, sang better than I had ever heard her, and when she finished thanked me for placing her on her metal, and so winning the encore that "Soprano" did not get. I am afraid that "Soprano" was a trifle annoyed, because I refused to sing a duet with her and did sing with the lady I hoped to heaven would break down! After I had sung my selections I received my twenty dollars and left. I trust this explanation will prove that, although I may be a third or fourth or perhaps a tenth rate tenor, I can still be a man and a gentleman. If you will kindly give the same publicity to this that you did to the complaint of "Soprano" you will greatly oblige Yours faithfully,

HARRY S. HILLIARD,

NEW YORK, Dec. 6, 1884. 61 West Fifth street.

The letter to which Mr. Hilliard refers is as follows:

NEW YORK November 28, 1884.

Editors Musical Courier:

You, no doubt, agree with me that artists should always exercise toward each other the generally accepted etiquette that prevails. What is your opinion therefore of the following episode? At a concert of the New York Church Choir Club, given in Harlem, on November 20, the tenor made the following remarks to the soprano as she passed out of the wings upon the stage to sing her solo: "I hope to heaven you will break down!" The lady did not break down, but sang her song to the satisfaction of everyone. The most remarkable feature of the episode is that no unpleasantness had ever occurred between the two, and, in fact, the tenor was under engagement to sing and was paid by the soprano *in advance*. Yours respectfully,

SOPRANO.

A musical critic declares that the grants of opera bouffe and opera comique are gone. "Suppé is the only known composer left who can write one or the other. Gounod is doing bad stuff and Offenbach is gone. Hervé and Lecocq are written out, and the young composers who are coming up do nothing that is to be compared to the old works. There is no man living capable of writing another 'Grande Duchesse' or 'Belle Helene,' and so they all aim at a higher sort of composition without reaching anything worthy of taking up ten minutes of our attention."

THE OPERA SEASON.

German Opera at the Metropolitan.

"LOHENGRIN."

OF the few works of Wagner's immortal muse that have so far been presented in America, "Lohengrin" has always been the favorite and most popular with the public. No wonder, therefore, that the announcement of the first representation of this work by the German Opera Company drew to the Metropolitan Opera House on last Wednesday an immense and, as the sequel proved, a most enthusiastic audience. The performance itself turned out to be the best and most complete one that has so far been given under Dr. Damrosch's régime and made true our prophecy that it would be specially the works of Wagner which would receive the best treatment at his hands.

The heavenly prelude which once in younger days of unbounded enthusiasm we called a "divine inspiration," was beautifully played by the orchestra, and would have been adequately enjoyed if it had not been for the occupants of the third and fifth boxes of the lower tier to the left from the entrance. The people contained therein kept up a constant loud chatter and laughing, and we herewith inform them that if they continue to do so on future occasions that we shall take the liberty of publishing their names.

The opening of the first act showed Herr Staudigl to be what we always have claimed for him, a most superior artist. He sang *King Henry*, which is not exactly suited for him, as it is written for a heavy bass voice, with refinement and grace, and his phrasing was musicianly. Herr Blum as *Tramund* was somewhat of a disappointment. His lower register sounds, if not very sonorous, at least agreeable, but any of his notes above D are very throaty and hoarse. His acting also lacked grace, and his enunciation clearness. Frau Kraus as *Elsa* gained the sympathies of her audience from the very outset.

Her mute appeal to her visionary protector was charmingly acted, and her voice afterward sounded sweet and beseeching. Further on she also developed tenderness and passion—qualities calculated to elicit sympathy for the ill-fated heroine. The most magnificent performance was that of Herr Anton Schott, as *Lohengrin*. He surprised everybody by the strength and purity of his voice and the nobility of his delivery and general bearing. His stage appearance and acting, too, were very fine, and coincided with the ideal we make for ourselves of the representative of a Knight of the Holy Grail, and more especially of the "Knight of the Swan." We must not forget to mention Herr Miller, who sang the difficult unaccompanied phrases of the royal *Herald* satisfactorily. The chorus at first, especially during the exciting scene of the swan's arrival, was not correct in either time or tune, but redeemed themselves toward the close of the act, and were good for the rest of the evening. The exceedingly difficult solo-quintet in the finale of Act I, which one seldom hears correctly sung, was beautifully rendered.

The second act, which was given with more completeness than even at most of the theatres in Germany, with the exception of Munich, where the entire opera is given without a cut, served to show to the greatest possible advantage. Fräulein Brandt, who gave an inimitable personation of the evil-minded *Ortrud*. The demands of the role, both vocally and histrionically, are such that only a great dramatic artist can dare to undertake it. We may safely say that the part has not been better heard here before. The first scene with *Tramund* was perfectly grand, and the later meeting with *Elsa* led to a dramatic climax which made the listeners hold their breath and made them shout with enthusiasm at the close of the act. This was undoubtedly the finest part of the performance, but also the third act was throughout admirably rendered, and it is due Dr. Damrosch and his artists, including chorus and orchestra, to repeat what we said at the outset of these lines, that the performance was the best and most complete one that we have so far heard, although we have witnessed more than sixty "Lohengrin" performances in Germany alone.

"WILLIAM TELL."

"William Tell" was substituted on Friday night for the originally advertised "Don Giovanni." The repetition of this work was scarcely superior to the first production, which was only partially good. The main trouble seemed to lie in the orchestra, whose parts must have been incorrect, as we never before heard them play so many mistakes. The chorus, too, was not in fine trim, although some of its work was cut down. Frau Schroeder-Hanfstäengl as *Mathilde* was exceedingly good, and so was Herr Robinson in the title-role. Fräulein Slach as *Gemmy* was perfectly charming and special mention is also deserved by Herr Anton Udvardi whose *Arnold* was beautifully sung and artistically phrased. He came in for a good share of the applause which a large and enthusiastic audience generously bestowed on all the artists.

"LOHENGRIN" AGAIN.

Saturday afternoon at the matinee and Monday night, "Lohengrin" was repeated, both times before an overcrowded house. The artistic result both times equaled that of the above-mentioned performance, which is the highest praise that can be bestowed.

To-night "Don Giovanni" will be presented for the first time with Frau Schroeder-Hanfstäengl, Brandt and Fräulein Bely, and Herren Robinson, Udvardi and Staudigl in the cast. On Friday night, "The Huguenots" will be repeated and on Saturday afternoon, "Don Giovanni."

At the Academy.

"RIGOLETTO."

Mlle. Nevada did not sing in "Rigoletto" on last Wednesday night, according to announcement, and her place was taken by Mlle. Dotti, whose *Gilda* demands no criticism, for her singing is of too negative a kind to warrant any special attention. Signor De Anna's *Rigoletto* alone saved the performance from degenerating into a farce. When one considers the total lack of musical conception and training evinced by Signor Cardinali, his beefy methods and false intonation, one wishes to pass by such a performance in silent contempt. A word of protest is due the public, however.

"TRAVIATA."

On Friday night "Traviata" was again given at the Academy of Music, with Mme. Patti as *Violetta*. The opera was substituted for the originally advertised "Romeo and Juliet," which was withdrawn under the usual Dr. Mott certificate, which this time said that Signor Nicolini was sick. Mme. Patti was great as always, and she was cheered to the echo by the large and fashionable audience. In other regards, the performance equaled the former representations of this opera, with the exception that Signor de Anna's *Gertrude* was a thoroughly satisfactory impersonation.

"LUCIA" AND "SEMIRAMIDE."

The matinee on Saturday revealed a very slim house, although Mlle. Nevada was announced to sing *Lucia*, and she did so with all the vocal skill and astonishing flexibility of voice for which she is so justly famous. Signor de Anna's *Ashton* was good, and Cardinali made an outrageous *Edgardo*.

On Monday night "Semiramide" was repeated, with Mmes. Patti and Scalchi. The house was crowded, and the audience most enthusiastic. The famous duet was, as usual, redemanded, but otherwise nothing of special mention occurred. To-night "Rigoletto" will be repeated, with Mlle. Nevada as *Gilda*.

Concert for Young People.

THE first concert of the second season of the Concerts for Young People, under Theodore Thomas, was given at Steinway Hall on last Saturday afternoon. In spite of the bad state of the weather, the spacious concert-hall was crowded with "children" of all ages. Mr. Thomas had selected for the occasion a perfectly charming programme, which we append, and which was executed under him and by his orchestra in the usual masterly style.

Overture—"Fra Diavolo".....Auber
Largo and Finale—Symphony in G (Breitkopf & Härtel edition, No. 13).....Haydn
a. Aria—"Non so più cosa son," } Le Nozze di Figaro.....Mozart
b. Aria—"Voi che sapete," }
Miss Emma Juch.
Slavonic Dances.....Dvorak
Overture—"Oberon".....Weber
a. Largo—Violin obligato.....Händel
Mr. John F. Rhodes.

a. Spring song.....Mendelssohn
"Ave Maria"—(Melody adapted to the first prelude by Bach), Soprano and violin.....Gounod
Miss Emma Juch and Mr. John F. Rhodes.
Polka—"Pizzicato".....Strauss
a. Pêcheur Napolitain et Napolitaine, }
b. Toreadore et Andalouse, } Rubinstein

Miss Emma Juch, who sang with *chic* and grace, and whose fine soprano voice is always sure of success, met with her usual favor and was enthusiastically encored. A like fate befell the Händel largo, and the Strauss polka would not have escaped it had not Mr. Thomas chosen to proceed with the programme.

Novelty Concert.

THE most important of the concerts of the week was the second of the series of Novelty Concerts given by Mr. Frank van der Stucken at Steinway Hall. On Friday afternoon the public rehearsal and on Saturday evening the concert proper took place, and was well attended in spite of the pouring rain. The programme contained in seven numbers six entire novelties never heard here before, and the only exception was the G minor pianoforte concerto by Saint-Saëns, which is a favorite both with pianists and the public on account of its effectiveness, which is attained by perfectly legitimate and proper means. Mr. Alexander Lambert played this work with a good deal of brilliancy and dash, and developed commendable technical facility. What he lacks essentially, however, is a little more soul and feeling, a greater artistic repose, which will keep him from overhastening all tempi, and a greater variety of touch. His touch, as so far shown, is exclusively of the heavier staccato kind, a middle thing between Rummel's and Joseffy's, but although it allows him to play clearly and even brilliantly, it becomes monotonous through its sameness. Mr. Lambert was deservedly successful with the public, and was both times heartily recalled.

The concert opened with a concert overture by August Klughardt, one of the most promising of the younger school of German composers. The work under consideration is op. 45, opens in C major and closes in G major, a breach of conventionalism which might easily and should have been avoided, more especially as both in form and contents the overture otherwise is unexceptionable. It was well rendered.

The main interest of the evening centred and was doomed to disappointment in the Spambati symphony in D major, op. 16. It is a hazardous undertaking for a young Italian to break with all the traditions of his latter-day predecessors and try to write serious music in the symphonic form, and we must confess, that al-

though the very effort in this direction is to be praised and welcomed, the same has turned out to be in this instance more or less of a failure. That the young composer has ideas no one will deny who heard this "symphony" that his teacher, Liszt, has imparted to him. The secrets of orchestration can also not be gainsaid, but of the form and true meaning of the word "symphony," such as we attach to it from Haydn upward, to its perfection under Beethoven, the Italian apparently has no idea. He begins well enough in the opening of the first movement, but he quickly drops all method and begins to string together the most heterogeneous thoughts with an utter disregard of form or method. In a suite this sort of rhapsodic fantasia style of writing might possibly have been excused; in a symphony never. The slow movement in G minor is also disappointing, but the Scherzo, also in G minor (with two different trios à la Schumann) is rather clever, and certainly, in point of invention, the best of the movements. The Finale also has some good points, more in regard to ideas than to their treatment, however. It is preceded by a very mournful serenade in D minor, which seems utterly out of place.

The symphony was followed by a "Romanza" in A for violin with orchestra, by Gustav Hollaender, the talented concert-master of the Cologne Gürzenich orchestra. This little work contains a noble and beautiful broad melody with a finely written orchestral accompaniment. Altogether it seemed to us to be the gem of the evening. M. Ovide Musin, who interpreted it, was at his best, and showed that besides his often mentioned dexterity of execution, he has command also of the broader style of playing that distinguish a Joachim and Wilhelmj. His bowing on this occasion was remarkable, and the tone produced from his violin pure, full and sonorous. M. Musin was received with marked favor by the public and was at least half-a-dozen times recalled.

The next novelty was a small interlude (ball scene) from Peter Benoit's music to the drama "Charlotte Corday." This charming bit of dance music pleased most through its quaint orchestration, but it hardly deserved a place on such a programme. It was followed by the love-scene from Adalbert von Goldschmidt's oratorio, "The Seven Mortal Sins." This gentleman is known to be a great follower of Wagner, but it must be confessed that his love-scene out-Wagners Wagner and becomes wearisome through lack of originality. Mme. Christine Dossert sang the soprano part of the *Maiden* very artistically, and Mr. H. S. Hilliard, the tenor, deserves praise for his musicianly conception and rendering of the difficult phrases given to the *Youth*. Mr. Remmert sang his small part well, and the half dozen gentlemen from the "Arion" did not materially disturb the excellent work of the orchestra.

The concert closed with a rhapsody, "España," in F major, by Emmanuel Chabrier. This young French composer shows evident great talent for orchestration, but in other regards we are not able to appreciate his effort, for, if it reveals anything like genius, that genius can only be likened to a genius of the gutter. We have seldom or ever heard anything more common or vulgar than this rhapsody.

Mr. Van der Stucken is to be congratulated on the evident success of his undertaking, and he is getting his orchestra more and more into fine shape and under full control. We have no doubt that in future the execution will be on a level with the height of his artistic aims. The latter, when the above criticised programme is taken into consideration, cannot but find the admiration of every advanced musician and amateur.

The Casino Concert.

THE Casino Concert of Sunday night was weighted with certain "eminent artists of the Mapleson Opera Company." Had at least three of those eminent individuals been American singers, they would probably have been hissed off the stage. The false notes, wretched phrasing and false intonation, which characterized the duet of Mlle. Steinbach and Sig. Cardinali should forbid their appearance again in concert. Mlle. Calvelli, who apparently can accomplish little more in singing than to assume an Italian rotary movement and go catching at trills, was also one of the "eminent artists." Had it not been for the presence and trained skill of Sig. De Anna, who always appears a thorough musician, and the assistance of the fine orchestra which Mr. Dietrich leads so ably, we probably would be called upon to chronicle the death, from shocks of horror, of the lovers of good music who were present.

...Léo Délibes has been chosen to fill the vacancy occasioned in the French Academy by the death of Victor Massé. The other three competitors for this, the highest honor France can bestow on her talented sons, were Ernest Guiraud, Felix Clément and Victorien Jodière.

...The Paris correspondent of a contemporary, not long since, related an anecdote setting forth how the distinguished French engineer, Yvon Villarceau, being many years ago at Smyrna in company with his fellow St. Simonian, Félicien David, composer of "Le Désert," found himself, together with his friend, in a lamentably impecunious condition. The musician had brought his pianoforte with him, and, "pricked by the halberds of necessity," as Balzac euphuistically defined the condition of a traveler with no money wherewith to pay his hotel bill, Félicien David hoisted his instrument on to a barrow, which Villarceau drew about the streets. The musician played his loudest, and was rewarded with a plenteous crop of coppers. M. Villarceau was accustomed in after years to say that he was not at all ashamed of the part he took in the transaction.

THE FINCK-ARCHER CONTROVERSY.

IRONY AND OVERTONES.

To the Editors of the Musical Courier:

SIR—In looking over the last number of THE MUSICAL COURIER I came across a communication which greatly puzzled me. It is signed "Frederick Archer." Now, as you are aware, there are at present two Fred. Archers in town, one of whom is an organist, and the other a famous English jockey. On reading the article in question, the quality of the musical information it contained made me suspect that the jockey, Fred., must have written it. Yet, certain incidental allusions made it almost certain that the organist, Fred., wrote it.

Taking the latter hypothesis as the more probable of the two, I wish to make a few observations, and let me begin by telling a little story. Once upon a time, not so many years ago, the *Nation* had an article in which it suggested that the best way of disposing of the "Chinese Question" would be to chop off the heads of all the Chinamen in California. A Japanese newspaper, thereupon, printed an indignant editorial commenting on the low state of morals that must prevail in a country where a leading political journal could recommend such a cruel and barbarous way of settling an international question.

Of this episode I was forcibly reminded by Mr. Archer's letter in THE MUSICAL COURIER. In a criticism of Patti and "Traviata" I had referred to "the pleasure that ears receive by listening to the sounds that come from her throat." To which Mr. Archer replied, with the naive arrogance of an amateur philologist and pedagogue, that it is not the ear itself which receives pleasure, but that it is only the organ for the transmission of sound to the brain—which is quite true. To this pompous and amusing insistence on a fact which every schoolboy knows, only one reply was possible; so I said:

"I am truly grateful to Mr. Archer for informing me that the brain alone perceives sounds and not the ear itself. Although I studied physiological psychology in Berlin three years as a holder of a Harvard fellowship, I had never heard of this fact. Indeed, so great was my ignorance that I actually imagined that the lobe of the ear received the sound waves and converted them into sensations; and that ladies pierced the lobes of their ears in order that they might hear better and receive more pleasure from music. I therefore spoke of the ears as I did from pure ignorance and not simply in accordance with a habit common to all writers."

Mr. Archer replied to this in the next number of THE MUSICAL COURIER as follows:

"Mr. Finck's extraordinary remark that 'the lobes of the ear receive all sound waves and convert them into sensations,' is so wildly absurd that I can only conclude some wag has been imposing on his credulity. Let me inform him that the waves of sound enter the external orifice of the ear, and while the long ears of the donkey seem to be useful in gathering and concentrating vibrations, the external ear of man is, as a rule, more ornamental than useful. It must not be forgotten either that birds and many animals possessed of singularly acute hearing have no external ear."

"The piercing of the lobe of the ear by ladies is a remnant of savagery, but is sometimes recommended as affording relief to weak eyes, a circumstance of which Mr. Finck may have heard, and this has probably led to some confusion in his mind on the subject."

The tone of this reply leaves no doubt whatever that Mr. Archer served his apprenticeship in the office of the Japanese editor just referred to. I must also doubt my previous statement that Mr. Archer is an Englishman. He was evidently born dangerously near the Scotch border. Now, I wish to inform him that there is a form of literary expression, of which he has probably never heard. It is called "irony," and is defined as "a mode of speech, in which the meaning of the speaker is contrary to his words." This mode of speech was employed by the *Nation* in dealing with the "Chinese Question," and it was also employed by me in answering Mr. Archer, late of Japan. Mr. Archer will doubtless feel indignant on reading this, and want to know why the deuce, if I want to say anything, I say exactly the opposite? Alas, for the depravity of human nature! I now feel heartily ashamed of my immoral conduct, and promise that if ever I have another controversy with Mr. Archer—which is extremely improbable—I will write *exactly* what I mean. I can only plead as an extenuating circumstance the depraving influence of the late political campaign, in which the "things that is not" was so often asserted. What I fear now is that Mr. Archer will write out, and leave in his paper during the whole season a column of "Finck Falsehoods Tabulated;" or, for the sake of alliteration à la Burchard, "Finck Falsehoods Fabricated." This would be the death-blow to my literary ambitions.

New York, December 5.

HENRY T. FINCK,

P. S.—As I do not wish to argue with a man whose lack of a sense of firmness is only equalled by his lack of a sense of humor, I intended to close my letter at this point. But it occurred to me that, as THE MUSICAL COURIER is read by many young musical students, it would be wrong to leave Mr. Archer's amazing blunders uncorrected. They are of three kinds—physiological, philological and acoustic:

(1). Physiological—Mr. Archer soberly asserts "that the sensation of hearing is produced by the reflex action of the brain through the auditory of the nerves." [! !] (N. B.—This is *not* a quotation from *Puck*.) Let me inform Mr. Archer that the sensation of hearing is neither a reflex action nor any other kind of action, but simply a sensation. Perhaps Mr. Archer has a habit

of wagging his ears when he hears the mellifluous strains of Händel or Mendelssohn; and this has led to some confusion in his mind on the subject. For a definition of reflex action see Huxley's *Physiologies*, tenth edition, p. 256. Mr. Archer's ignorance of physiology is as dense as a London "pea-soup" fog. As he is not a scientific man, there is no harm in this; but there is cause for wonder at the impudent effrontery of one who, without knowing even the elements of a science, endeavors to teach one who has made it a specialty for ten years.

(2). Philological—In referring to Helmholtz's theory, Mr. Archer talks very glibly about "*Oberpartialtönen*" (*sic*)—a word which I do not remember to have ever seen in any work of Helmholtz or heard from his lips. He does, however, speak of *Overtöne* and *Partialtöne*, and the word *Oberpartialtöne* is practically a pleonasm. But even had Helmholtz ever used such a word, he would never have added that final *n* in using it in the nominative or accusative plural. Mr. Archer, doubtless, wishes to be considered a German scholar, but false pretences are always dangerous in controversy, because the opponent is apt to expose them.

(3). Acoustic—"It is the tones themselves," says Mr. Archer, "that produce the *Oberpartialtöne(n)* which have no primary or independent existence." Here is a great conflict of authorities—Archer versus Helmholtz. In his "*Tonempfindungen*" (fourth edition, p. 39), Helmholtz defines a "tone" as the sensation produced by a simple vibration (like the sound of a mounted tuning-fork, which contains no partial or overtones). Now, how in the world can a "tone" produce partial tones, except in the befogged mind of Mr. Archer? The ground tone (*Grundton*), which he has in mind, has no more and no less an "independent existence" than the partial or overtones (or "overpartial" tones, if you choose). A tone is produced when the vibration is simple; but when the vibration is a compound one, its result is a compound tone or a *clang*, which contains several tones blended so intimately that in most cases they can only be heard with the aid of resonators. On the number, relative loudness and relative position of the partial or overtones, depends the quality which distinguishes one instrument or voice from another; and my original reference to the overtones in Patti's voice, to which I ascribed its beauty, was therefore entirely and absolutely correct. As I have heretofore paid no attention to Mr. Archer's quibbles, he thought he could once more sneer at me with impunity; but I have considered it worth while to teach him a lesson which will make him more careful in future.

Coda (*Scherando*).—A "musical editor," who has proved his ignorance of the very alphabet of Helmholtz's theory, can no longer be considered a useful member of the profession. Perhaps Mr. Archer will therefore consent to become ornamental. He denies the gray hairs I imputed to him. But the quality of his arguments shows that he must be either very old or very young. Be it so! If he desires to become an ornamental member of society, he may find some useful hints in my article on the "Increase and Preservation of Youthful Beauty," in the December number of the new magazine, *Babyhood*, which may be had for fifteen cents at any newsstand.

H. T. F.

HOME NEWS.

—Mme. Marie Vanoni made her reappearance at Kosser & Bial's Sunday evening.

—A concert of "sacred" and miscellaneous music, in which some of Mr. Mapleson's artists will appear, will occur at the Academy next Sunday evening.

—"Adonis" goes prosperously on at the Bijou Opera House. The "rooth and souvenir night" comes to hand on Friday night. The souvenirs will be elaborate and attractive.

—Mr. John Howson and his sister, Miss Emma Howson, are forming a musical comedy company for next season. Mr. Howson is a man of ideas and of training. Success is to be hoped for him.

—J. H. Mapleson was favored last week with a sheriff's execution for \$1,535 at the instance of the Bank of the Metropolis, and with an attachment for some \$1,600 in Mlle. Riccetti's suit for salary due her, she says, from the impresario.

—The second orchestral matinee given under the auspices of the Brooklyn Philharmonic Society occurs at the Brooklyn Academy to-day. Three movements of Sgambati's new symphony and a serenade by Fuchs are conspicuous elements of the programme.

—The Eden Musée, in addition to its customary attractions, is now presenting Morley's "Fata Morgana" and the vocalism of Miss Linda da Costa, the "little American nightingale." On Sundays during this month only half the regular charge will be made for admission.

—The Apollo Club of Brooklyn and the Mendelssohn Glee Club of New York combined to give a concert at the Brooklyn Academy of Music last evening. The co-operation of M. Ovide Musin, violinist, and that of Miss Antonia Henne, contralto, contributed to the attractions of the occasion.

—During the recent religious convention, conducted by D. L. Moody, in Utica, one of the best choruses that probably was ever organized in that city, consisting almost entirely of local talent, led the singing during the several sessions of the convention under the conductorship of Professor Apmadoc.

—This is for the present, at least, the last week of "Nell Gwynne" at the Casino. The cast for "Prince Methusalem," which will be brought out again on Monday evening next, will

include Misses Bertha Ricci, Rosalba Beecher, Alice May, Billee Barlow and the Messrs. Francis Nilson, Hubert Wilke, A. W. Maflin and Alfred Klein.

—The second Philharmonic concert of the present season will take place at the Academy of Music on Saturday evening of this week. It will be prefaced by the usual Friday afternoon rehearsal. A new symphony by Richard Strauss, Schumann's symphony in E flat, No. 3, and a concerto for violoncello, by Volkmann, in which Mr. Giese will be heard as the soloist, are the principal elements of the programme.

—Mlle. Pauline Bredelli, a contralto of fine natural vocal powers, which have been improved by study in Germany, has returned to this country. She will be remembered as having given a series of concerts in connection with the violinist Poznanski, and she has been heard, too, in St. Patrick's Cathedral. Her familiarity with Italian, German and French music of the highest order has won for her a wide reputation.

—Some new features will be introduced in "An Adam-less Eden" at the Comedy Theatre this week, including a topical song by Richard Mansfield, entitled "Maybe you will, but I doubt it." Misses Topsy Venn and Pauline Hall are still prominent in this piece, which is drawing crowded houses. A competent mathematician has determined, on careful computation, that there is one acre and one rood of baldness nightly in the audiences there.

—A number of gentlemen, members of the artistic professions, wishing to testify their appreciation of Mme. Patti's accomplishments in behalf of music, and to celebrate the interesting fact that she is singing in New York twenty-five years after her first appearance here in opera, have determined to do so in the form of a complimentary dinner, which will take place on Saturday evening, the 13th inst., at seven o'clock, at the Hotel Brunswick.

—The new Standard Theatre was not ready for opening last night, despite predictions. Mr. Duff hopes to have the house entirely in his control before Christmas. The stage is finished and completely equipped. The interior decoration is nearly accomplished. The house is nearly ready for the chairs, carpeting, drapery and fixtures. Work on the lobby and foyer begins this week. The company is rehearsing "A Trip to Africa," the opening piece.

—Mr. John Donnelly, business manager of the Bijou Opera House, intends to take lessons from Mr. W. T. Carleton's abandonment of standard operas for "The Merry War," "The Drum-Major's Daughter," "The Mascotte," &c., and he will therefore organize a company to present the regular English operas. The repertoire will include "Martha," "The Bohemian Girl," "Faust" and other works of a like order. Mr. Donnelly intends to have an unusually good cast. He proposes to open the season about the holidays. Four weeks of time beyond the New York season have already been billed.

—At a recent meeting of the Cymreigyddion Society at Utica, additional preparations were made for the Eisteddfod to be held January 1, 1885. The Rev. T. C. Edwards, of Kingston, Pa., was chosen general conductor; Benjamin F. Lewis, T. S. Griffiths and J. Quincy Hughes will preside, respectively, over the three sessions. It is expected that a choir from New Haven, will attend and compete for the various musical prizes. Prof. W. J. Stephens and Thomas Humphreys, harpists, will be engaged to attend the festival, as well as the Calcott Glee Society, of Plymouth, Pa. The services of Mrs. J. H. Jones have been secured as pianiste. The secretary reported that sixteen prose and sixty-six poetical compositions had been sent in.

—When the Assembly is given at the Academy of Music, Philadelphia, while the whole building is engaged, only the foyer is used. The Milan Opera Company plays a return engagement at the Academy, beginning Monday, February 9, but their week is broken by the fact that the first Assembly occurs on Friday. Mr. Henry wants to recover this by giving the opera on that night before the ball, reserving the balcony and balcony boxes which open into the foyer for the Assembly people. This novel proposition is not kindly received. The Assembly folks say that it is ridiculous to expect them to come to the opera house in ball costume at 8 o'clock, and that, besides, they do not propose to put themselves on exhibition. Indeed, the idea shocks the tender sensibilities of the ultra-fashionables.

—A young (?) lady called Miss Amelia Goldberg-Brilliant, "the American prima donna," made her "first appearance in America" on Friday evening last at Steinway Hall. Let us hope that this may have been also her last appearance, as she was so outrageously bad that even the not over-educated or over-fashionable audience that had been drummed together began to smell the rat and made fun of the débutante.

—The Baltimore Oratorio Society announce for their fifth season the production of Gade's Cantata, "The Crusaders"; Max Bruch's Cantata, "Fair Ellen"; Works of Bach and Händel, Verdi's Requiem Mass, and other masterworks, with Mme. Eugenie Pappenheim, soprano; Mme. Fursch-Madi, soprano; Miss Emma Juch, soprano; Miss Emily Winant, contralto; Mr. Wm. J. Winch, tenor; Mr. A. E. Stoddard, baritone; Mr. D. M. Babcock, bass, and other distinguished soloists.

HIS DELICATE MUSICAL MISSION.—"Does yer ole man work on the dock now?"

"N-a-a-w. He is a musician."

"Is he the man that swallys the clarinet in the band?"

"N-a-a-w; he don't swally the clarinet in the band. He stands on the sidewalk and keeps time with his fut."—*Texas Siftings*.

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GREENER SUES.

Messrs. Chickering & Sons the Defendants.

A DETERMINED STAND TAKEN.

AFTER many ineffectual efforts to effect a compromise with Messrs. Chickering & Sons, the attorney for Greener, of Elmira, N. Y., who claims to be the patentee of an invention which, as shown by THE MUSICAL COURIER of October 22 and November 5, has no value as a patent, has entered suit against that house.

Messrs. Chickering & Sons immediately placed their case in the hands of their attorneys, Messrs. Southmayd, Evarts & Choate. The notice of the suit was served last Thursday, December 4, and on the day following, Greener's attorney called at the Chickering office and offered to compromise.

All further discussions were, however, distasteful to the firm, and Mr. C. F. Chickering politely refused to listen to any propositions.

Various firms in the piano trade have since offered co-operation, but Messrs. Chickering & Sons will bear all expenses that will be incurred in this suit, in order to establish for the benefit of the trade the fact, legally and without further doubt, that Greener's patent is not worth the paper it is written on.

And now that suit has been entered, every piano manufacturer and dealer is morally obliged to refuse to negotiate with Greener or his attorney. The trade must be congratulated that it will be represented in this issue by a house of the standing and reputation of the Chickering, which will spare no efforts to prove the correctness of its position and produce conclusive proof that Greener had no legal or moral right either to demand or accept any money on the strength of his valueless claim.

THE MUSICAL COURIER has already made statements of facts, that show that Greener's patent on the upright soft pedal is thoroughly defective, and there is no question in our minds that Greener will, as a result of his action, be sued for damages and for the recovery of money already paid to him by many firms.

The attorney representing him has been annoying the trade too long. On Monday morning he called on Messrs. Peek & Son, who told him after he had threatened to sue them, to "go ahead." Messrs. Peek & Son and others can now patiently await the result of the suit against the Chickering. It will be defended with the consciousness of justice on its side, and from all we know, there is not a shadow of a doubt that it will result favorably to Chickering & Sons in accordance with the facts.

THE SWINDLER STILL AT WORK

IN the Watertown (N. Y.) Times, of December 3 the following article appeared:

An Adroit Swindler.

ADAMS BROTHERS ENDORSE A CHECK FOR \$100, MADE OUT TO A SUPPOSED AGENT OF DECKER BROTHERS—A SMOOTH TALKING STRANGER.

Saturday morning there arrived in town a good-looking man, wearing a high hat and carrying a small leather satchel. He went to the Woodruff House, where he registered as "Frank Rust, New York," and is marked as partaking of the noon meal at that well-known hostelry. Soon after registering, Rust called on Adams Brothers, the music dealers in the Arcade, and, by a neatly printed card and other printed matter, introduced himself as an agent of Decker Brothers, the piano makers of New York city. He was an excellent talker and seemed to be well acquainted with the business of the firm, and even mentioned the date when Adams Brothers last purchased goods of Decker Brothers. As he was a new man on the route, he explained the position by saying the man who usually traveled in this vicinity had been given a route farther West.

Rust made most unusual inducements to the Messrs. Adams to

handle the Decker Brothers' goods, and so while he was talking a telegraph messenger arrived with a telegram for Rust, which read:

To Frank Rust, Watertown, N. Y.:

Wait for letter and check, or draw on Adams Brothers.

NEW YORK, November 30.

DECKER BROTHERS.

Of course, under these circumstances, Adams Brothers were satisfied that Rust was what he represented himself to be, and listened to him accordingly. Soon after this, Rust received a letter written on letter paper in a form exactly like a Decker Brothers', and which enclosed a check for \$100, signed by Decker Brothers.

The letter instructed Rust to make the same terms with Adams Brothers as with other agents.

Rust wrote a reply on Adams Brothers' letter paper stating that he had offered Adams Brothers \$125 per month and \$3 per day for expenses for handling the Decker pianos, which was mailed. He then asked Samuel Adams to go around to the bank and identify him, so that he could get his check cashed. This was complied with, and in company with Rust, Mr. Adams went to the Jefferson County Bank, where he, at the request of one of the clerks, endorsed the check, whereupon the money was paid Mr. Rust. Rust left town on one of the afternoon trains.

Now comes the sequel. Upon the receipt of Rust's epistle, Decker Brothers wrote a letter to Adams Brothers which arrived yesterday and enclosed a copy of Rust's letter. Decker Brothers stated they did not understand the matter and requested some explanation.

Adams Brothers immediately telegraphed Decker Brothers in regard to the matter, and yesterday afternoon received the following reply by wire:

To Adams Brothers, Watertown:

We have no such man in our employ. He must be a swindler.

NEW YORK, December 1.

DECKER BROTHERS.

Adams Brothers, therefore, concluded they are out \$100, although the check up to this morning had not been returned.

Rust was a dark-complexioned fellow, presumably about forty years of age and of remarkably good address. He was well dressed and active. The telegram he received certainly came from New York, and he is probably operating in connection with parties there. A similar case occurred only a few weeks ago in Oswego, and merchants and business men throughout the country cannot be too careful about endorsing checks for strangers.

The great majority of firms in the music trade that attach any importance to their business interests read THE MUSICAL COURIER every week. Adams Brothers, of Watertown, N. Y., are not on our subscription list, although they undoubtedly have received occasional sample copies of our journal. Some months ago, as is well remembered, we gave a full description of this same swindler, with an account of his operations, and subsequently we published warnings to the trade. Had Adams Brothers been subscribers of THE MUSICAL COURIER at that time, they never would have been entrapped by the rascal last week; in fact, they would have been instrumental in bringing him to justice. The moral is obvious.

WE understand from several reliable sources that the prices of high-grade organs will be advanced soon—and it is about time. The day of the trashy Beatty organ, with its fraudulent stops, is over, and all the imitators of that kind of organ manufacturing are rapidly passing away, and dealers as well as organ purchasers will hereafter buy instruments that represent the value of the money expended. It may probably not be generally known that in *seventeen* months from July 1, 1883, fifteen organ manufacturers have failed, all, with one or two exceptions, manufacturers of cheap trashy goods. Among them we may enumerate Beatty, the Bridgeport, the New Haven, the Detroit, and many smaller companies. The better class of organs will in the future be sold in larger quantities than ever; and one of the first steps toward an improvement is to advance the prices and re-establish the morale of the business.

Fort Wayne Organ Company.

THE "Packard" organs manufactured by the Fort Wayne Organ Company, will be exhibited at the New Orleans Exposition under the charge of Mr. A. S. Bond. A large display will be made, and the company is determined to show a Western-made organ to its best advantage—willing to place it in comparison with Eastern organs.

The company has just gotten out some new double-bank organs with pedal bass, with a new and improved stop and pedal action, and a duplex bellows. The first one was received last week by Messrs. Blasius & Sons, Philadelphia. In a week one will be on exhibition at the warerooms of the company in this city—No. 40 Union square, with Krakauer Brothers.

Queer!

THE following extract from a New Jersey paper is at hand:

ASKING FOR A RECEIVER.

In the matter of the D. F. Beatty Organ and Piano Company, of Washington, N. J., Vice-Chancellor Van Fleet yesterday morning granted a rule to show cause, returnable before Chancellor Runyon at Newark next Monday, why injunction should not be issued against the company and why a receiver should not be appointed. The suit on which injunction is asked was begun by E. Fauley, of Shelbyville, Ill., for himself and the benefit of such other creditors of D. F. Beatty as shall come in under the bill. The allegation is that, on December 11, 1883, Fauley sent a draft for \$173.75 to Beatty for a piano which Beatty agreed to ship, but has never done so.

We understand that nearly every organ that was due to purchasers has been shipped by the Beatty Company. This suit on which an injunction is asked is therefore queer.

"Estey" Circular.

OFFICE OF THE ESTEY ORGAN COMPANY,
CORNER BROAD AND ALABAMA STREETS,
ATLANTA, GA., December 1, 1884.

MR. C. M. Cady, who has been the manager of our Atlanta branch for the past four years and a half, having resigned, we have appointed Mr. R. B. Toy, who has been identified with us for many years, his successor.

Having disposed of our entire stock of small musical merchandise, we intend in the future to devote our energies to the sale of pianos and organs exclusively.

We wish to express our thanks for the very liberal patronage we have received since the establishment of this branch, and by honorable dealing and even better facilities than heretofore for supplying the Southern trade with first-class goods, we hope to merit a continuance of the same. ESTEY ORGAN COMPANY,

JULIUS J. ESTEY, Treasurer.

To New Orleans.

NORWALK, Ohio, December 3, 1884.

Editors Musical Courier:

We shipped sixteen organs yesterday to the New Orleans Exposition, samples of the various styles we are selling every day. S. B. Smith, our general traveling agent, will have charge of the exhibit. Very respectfully,

A. B. CHASE ORGAN COMPANY.

FOXCROFT, Me., December 3, 1884.

Editors Musical Courier:

We have forwarded to New Orleans for the Exposition ten organs, and are getting up a large action for exhibition merely set in framework—no case—so as to show the inside. Our agent, John Schwab, has the control of the exhibit.

Yours truly, DYER & HUGHES.

Dissolution of Copartnership.

The following communication has reached us:

S. BRAMBACH & CO.,
MANUFACTURERS OF PIANOFORTES,
12 E. 17th ST., BET. 5th AVE. AND BROADWAY,
NEW YORK, December 6, 1884.

Editors Musical Courier:

The copartnership existing between S. Brambach and J. Burns Brown, under the firm name of Brambach & Co., is this day dissolved by mutual consent. The business heretofore carried by the late firm, Brambach & Co., will be continued by

STEPHEN BRAMBACH.

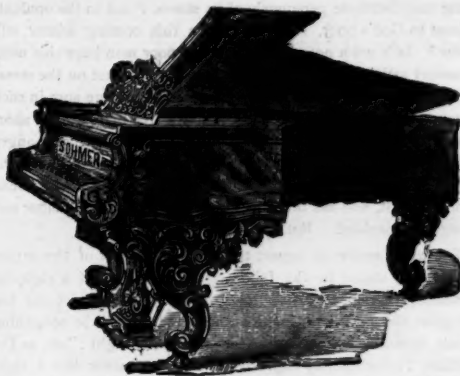
Factory Hints.

1. Can you advise me of a good varnish or polish for a flute? One that will be comparatively unaffected by perspiration, and that can be bought already made up. A. Those who make flutes use simply a mixture of beeswax and linseed oil. This suitably applied (and there lies the secret) will produce the most satisfactory kind of a finish. 2. Also can you advise a lasting preparation for silver-washing the keys of a flute? A. Nothing will be as lasting as silver or nickel plating. 3. Recently I have noticed the mercury in a barometer, after assuming a convex form preparatory to rising, throb slightly. Does this denote presence of air? A. We do not think that the action described is due to the presence of air.

How is walnut furniture polished? I mean what is termed oiled walnut, such as sewing machines and fine bedsteads. I am not a furniture maker, but would often polish walnut articles, such as wall-brackets, &c. A. There is an excellent wood filler now largely used. In the absence of this, first mix with good whiting such colors as will produce as near as possible the color of the wood to be filled. This mixture to be dry. Then give the wood a good coat of oil, and sprinkle the mixture over the work until it is pretty well covered; then with a soft rag or other substance rub this in well. Wipe off all superfluous material. Let dry thoroughly and varnish. To give the highest degree of lustre to varnish after it is laid on, it undergoes the process of polishing. This is performed by first rubbing it with very finely-powdered pumice-stone and water; afterward rub patiently with an oiled rag and tripoli until the required polish is produced. The surface is then cleaned off with soft linen cloths, cleaned of all grime with powdered starch, and then rubbed bright with the palm of the hand.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

AUGUSTUS BAUS & CO.,

HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

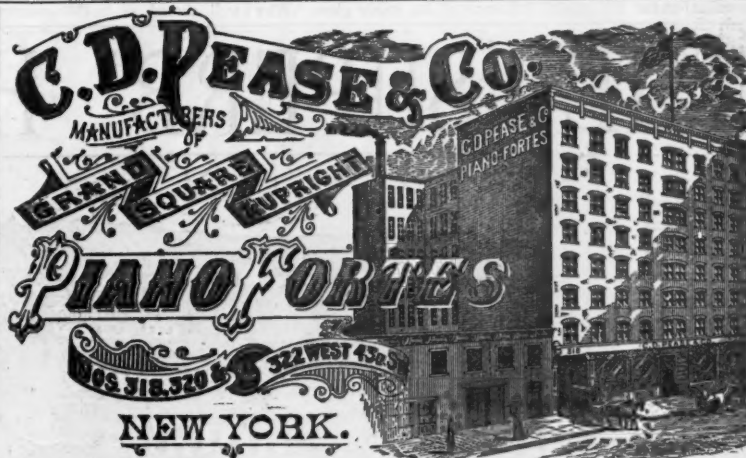
WAREHOUSES: No. 26 WEST TWENTY-THIRD STREET, NEW YORK.

MANUFACTURERS OF

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Known everywhere, and sold by the trade as in all respects first-class instruments.



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MANUFACTURERS OF THE

MUNROE PATENT ORGAN REED,

And Dealers in all kinds of Organ Material,

No. 25 UNION STREET, WORCESTER, MASS.

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

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PIANOS**

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BEAUTY OF TONE, ELEGANCE OF FINISH

—AND—
Thoroughness of Construction.

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BROTHERS'**

MATCHLESS

PIANOS

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Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

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HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Saro Abt, Paulus, Titiens, Heilbron and Germany's Greatest Masters.

WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C. State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

FISCHER

ESTD 1840.

PIANOS

RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE

International Copyright.

BY ALBERT A. STANLEY.

(Continued.)

LET us examine the claim advanced by many that after all "an author does not create anything, but simply clothes old ideas in new dress," consequently not entitled to the same consideration as the inventor. Would it be considered just to affirm that the skillful mechanic, who, by means of an original application of the lever, produces a machine capable of doing the work of ten men, should not be entitled to reap the reward of his industry, inasmuch as after all he has but applied one of the great mechanical powers, and as such the common property of mankind? Yet it would not be one whit more unjust than to assume that the poet who sings of human love in story as old as the race, yet in notes peculiarly his own, should not have the same control over his poem that the mechanic has over his machine. But it is insisted that because his thoughts are of great value in refining society, in civilizing and purifying, that they should not be restricted in their ennobling mission by considerations of filthy lucre—on his part.

It may be a very weak position at common law to affirm that the author has rights in the products of his industry other than those granted by self-constituted guardians of literary property, but it is an impregnable one, viewed from a higher standpoint, and one that should be fearlessly maintained at all times.

Let us apply this argument. Think of the power which lies dormant in coal! Can we estimate its civilizing power? Through its agency the monster engines throbbing with mighty pulse, force the modern leviathan of the deep through angry seas to "distant lands." By our firesides we luxuriate in warmth and comfort under the genial influence of its ruddy glow. Why

should not the proprietor of a coal mine throw open his treasure-house and distribute generously of its stores, if not to the opulent, at least to God's poor, many of whom this coming winter will freeze? Is it not a notorious fact that a poor man buys this most necessary article at a ruinous disadvantage? I met on the street the other day a man high in power who stole a large sum in such a manner that he walks the street to-day a free man, and a short time after I saw a man hustled along unceremoniously by angry policemen—for what reason? Poor, friendless, out of work, he stole a loaf of bread! Correct these evils, then come with clean hands at least, and ask that the author give freely of his labor and thought to mankind. But not till then.

The whole matter in respect to the superior right of the author is succinctly stated in the following quotation: "If a right be something that exists before recognition by the law, let the law recognize *this* right. If, on the other hand, a right be something which is *created* by law, let the law create *this* right;" or, as Dr. William Taylor forcibly expresses it, "If an author has a right in works *anywhere*, he has that right *everywhere*." Surely we in America can well lead in this cause of absolute justice, as it is in unison with all of our dearest prerogatives.

En passant, let us notice one provision which many protectionists insist upon—viz., that all works copyrighted in accordance with this bill should be manufactured in this country. This has its origin in selfishness without doubt, but publishers who advocate this amendment would do well to consider that there is a constantly increasing number of native authors whose works are read with interest abroad, and that a similar provision in the foreign law would place such works in the foreign publishers' hands. It has been clearly shown in the voluminous correspondence on this subject that illustrated works especially cannot be printed as well abroad as in this country, and any provision which would

oblige such work to be done in the foreign country would be a very serious matter for the *Century* and *Harper's* magazines. Besides, under the peculiar circumstances, by reason of which the "pauper labor of effete monarchies" produces high-priced books (contrary to the general operation of this competition with our well-paid workmen), it must prove unfortunate for the American publisher if this amendment is forced upon the bill. Would it not be better, rather than to insist upon this stipulation, to leave the whole matter to the tariff, as—to avoid the extra tax imposed by our revenue system—foreign authors would have a great inducement to treat directly with the publishers of our own country.

(To be continued.)

Exports and Imports—Port of New York.

Week Ending October 24, 1884.

EXPORTS.

London.....	66 organs.....	\$3,650
Liverpool.....	32 ".....	1,270
Copenhagen.....	2 ".....	110
Australia.....	5 ".....	317
British Possessions in Africa..	2 ".....	150
Liberia.....	1 ".....	65
Mexico.....	6 pianos.....	2,600
Australia.....	3 ".....	1,250
Nova Scotia.....	5 ".....	1,075
Brazil.....	1 ".....	427
Central America.....	1 ".....	125
Copenhagen.....	1 case piano wire.....	60

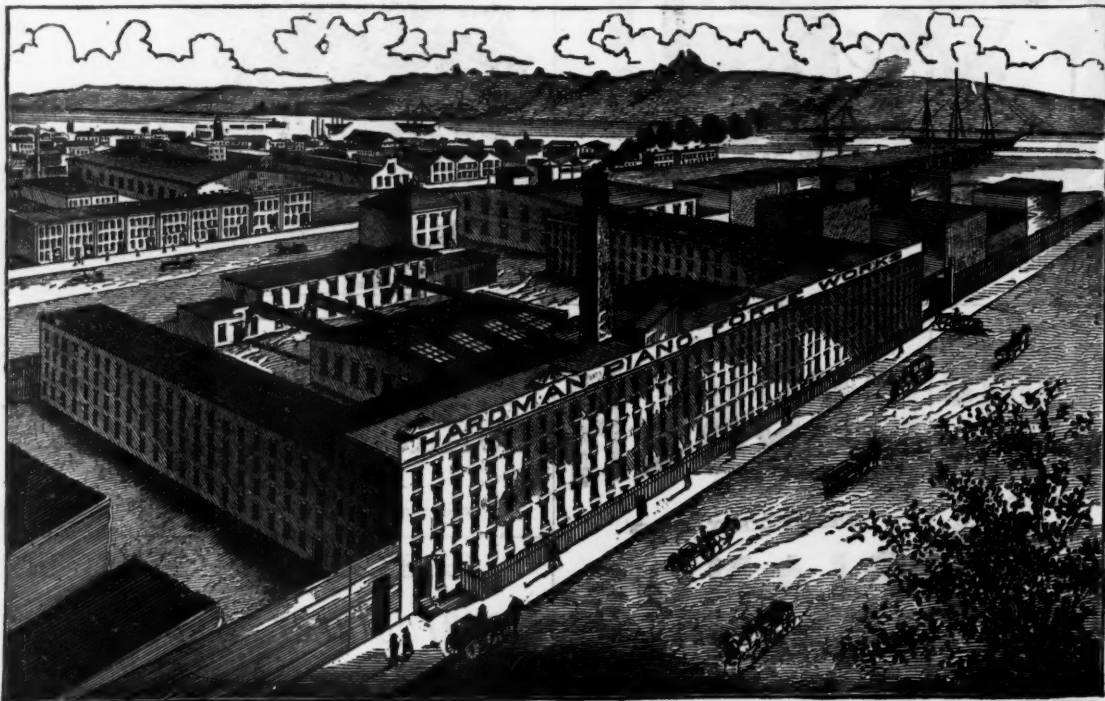
Total.....\$11,099

IMPORTS.

Miscellaneous musical instruments, &c.....161 pkgs.....\$17,990

THE "SUPERB" HARDMAN PIANO.

OFFICE AND FACTORY:
48th and 49th Streets, and 11th and 12th Avenues,
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Professional Cards.

A. E. STODDARD,

Baritone. Oratorio and Concerts.
Address, Steinway Hall, New York.

OTTO HACKH,

Address Professor of Pianoforte, Grand Conservatory of Music, 46 W. Twenty-third Street; or, Augustus Baus & Co.'s Piano Rooms, 26 W. Twenty-third Street, New York.

C. A. CAPPA,

(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address: 25 Union Square, New York.

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Lyons, N. Y. (founded 1854). Daily lessons. Noted for furnishing excellent teachers. Imparts best modern technique and artistic execution. Address L. H. SHERWOOD, M. A., Principal.

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Contralto, Oratorio and Concerts. The undersigned is authorized to make engagements for Miss Belle Cole, who has made a great success with Theo. Thomas' Orchestral Concerts on his tour from ocean to ocean. GEO. COLBY, 23 E. 14th Street, New York.

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Soprano for Concerts and Oratorio.
Address, Steinway Hall, New York.

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Concert Oratorio and Vocal Instruction. Address 27 Union Square, New York.

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WANTED.—BY ONE OF THE LEADING
and well-known Tuners and Repairers of New York, town or country work; advantageous arrangements made with piano dealers, also with music teachers, for introductions. Address B. B. 1233 Fulton ave., near 167th st. and Third ave., New York.

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For Quality of Tone, Elegance of Case, and Care in Construction, "THE PACKARD" has no Equal.

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Manufactured by the **FORT WAYNE ORGAN CO.,** Fort Wayne, Ind.

NEW YORK WAREROOMS: No. 40 Union Square, East, with KRAKAUER BROS.

Where Dealers will find a Complete Line of these renowned Organs.



—Hiram Harris, music dealer, Troy, N. Y., died last Wednesday.

—J. Rudolf has secured a patent for his piano action. No. 308,201.

—Edward Payson, traveling for the Henry F. Müller & Sons' Piano Company, is West.

—G. L. Werth & Co., Montgomery, Ala., have taken the agency of the New England piano.

—Edward Anguera, traveling for William Knabe & Co., is visiting Connecticut firms this week.

—The Emerson Piano Company shipped seventy pianos from the factory and warehouses last week.

—J. H. Snow, of Mobile, Ala., whose warehouses were damaged by fire recently, has refitted and enlarged the same.

—The factory of the New England Organ Company has been running on full time during November and will continue so.

—A fire at West Randolph, Vt., on last Saturday, destroyed the stock of musical instruments belonging to L. J. Sparhawk.

—Professor Louis Raymond, of Selma, Ala., has opened a large piano and organ wareroom in the Bank Building in that city.

—A fire on last Friday night destroyed about a dozen pianos belonging to A. F. Norris in a building on Wareham street, Boston.

—The Burdett Organ Company's latest novelties in reed organs are interesting connoisseurs generally. Trade with the company is good, despite the times.

—Several parties interested in the music trade who have been observing the sales of the Blüthner piano in Boston, are considering the advisability of importing German pianos of different manufacture, to sell and rent in Boston and vicinity.

—Under the management of Emil Gabler, the business of Ernest Gabler & Brother has been conducted with unusual ability, and its prosperity has continued without abatement. Mr. Gabler's factory is at present running up to its full capacity, and trade with him is up to his expectation.

—There is a great opening for musical instruments of American manufacture in Chili. The exhibition of "United States manufactures and machinery" in Santiago will give our manufacturers an opportunity to display their wares. Freight from Boston or New York to Valparaiso: Sailing vessel, via Cape Horn, 35s. per ton, time ninety days; steamer, via Panama, 70c. per foot, time forty days; marine insurance by sailing vessel, 1 3/4 per cent.

—The list of musical publications issued in Manchester (England) during 1883, and given in the October number of the *Manchester Quarterly*, shows that this city is becoming increasingly enterprising and fertile as a music publishing centre. No fewer than 139 pieces are enumerated, as against 47 in the previous year. The chief publishers are Messrs. Forsyth Brothers, Mr. Richard Andrews and Messrs. Hime & Addison, and the local composers include Messrs. Richard Andrews, Henry Bond,

T. R. Bucton, A. Collier, F. Dearneley, E. de Jong, T. Gillibrand, C. B. Grundy, Charles Hallé, E. Hecht, P. J. Sagrandi, Elizabeth Sidley, J. Wrigley and W. J. Young. During the year also, Mr. Charles John Hall issued for private circulation an edition of Purcell's opera of "King Arthur."—*Manchester City News*.

—"Soper's Instantaneous Guide" to the piano and organ must be a remarkable institution. The parties advertising it tell us that it enables "any person, old or young, to play at sight without previous study." This is, of course, absurd. Before a person can read a language at sight, the alphabet at least must be studied; how can music therefore be read at sight by a person who has not studied its nomenclature? Nonsense! "It will teach you more music in one day than you can learn from a teacher in a month," says the advertisement, "for \$1." This is another nonsensical statement. The class of publishers who disseminate that kind of stuff should be hauled over the coals. Assuredly something should be done by legitimate firms to put an end to this kind of publications.

—The *London Orchestra*, in reply to a question, says:

HARMONIUM.—Yes, the instruments made by Hillier, Bauer and Snell are far better than foreign instruments. The expression stop is the distinctive characteristic of the harmonium. The American organ has no expression stop, but is furnished with knee-swells.

No, the instruments made by the European manufacturers are not to be compared with the American organ, which has driven the European reed organ entirely out of the field, because it is in all respects superior to it.

—Messrs. Chickering & Sons have secured the services of an excellent piano salesman and traveler, Mr. R. S. Howard, formerly with Hallett & Cumston. Mr. Howard entered upon his duties on the 3d inst. and will make a trip as far West as Denver, Col., before the holidays. His relations with his former employers is decidedly amicable, and, as he says, "I think more of James Cumston now than I ever did before, and I have always admired him."

—The *Chicago Indicator* states that *Chicago Music and Drama* has passed away. We have been aware of the fact that the editors were in financial distress for quite a length of time, as they were unable to pay a small bill for material furnished to them by us. It is incomprehensible to us why men, ordinarily endowed with common sense, should indulge in the expensive luxury of publishing a weekly paper when it becomes self-evident to them that with each additional issue their ultimate success becomes more obscure and problematical.

—The Shoninger Organ Company have recently appointed Ellis Parr, of Long Lane, London, E. C., England, sole agent for the sale of their organs and pianos in Great Britain. Mr. Parr does a very large business, and as he is energetic he will undoubtedly make the venture a "go."

—Emil Bauer, traveling for John C. Haynes & Co., Boston, has been through New England cities last week and reports excellent trade in small musical merchandise.

—H. L. Greywack, of Troy, N. Y., will from this date represent the "Packard" organ, manufactured by the Fort Wayne Organ Company.

—Mr. N. J. Haines, Sr., was in Boston last Saturday, on a flying business trip. So was M. Steinert, of New Haven, Conn.

—J. G. Ramsdell, the Philadelphia agent of Woodward & Brown, sold five of the latter's fancy case upright pianos last week.

—J. O. von Prochaska will open sheet-music rooms, at No. 12 East Fourteenth street.

—Ludden & Bates, Southern Music House, Savannah, Ga., in advertising the Mason & Hamlin organ, says: "Not lowest priced, poorest and dearest, but highest priced, best and cheapest."

—The Hardman grand piano is distinguished by three leading characteristics, viz., quality of tone, volume of tone and elasticity of touch. These leading characteristics have secured for it the patronage of the best agents of the firm and of musicians who were quick to discern them. We prophesy for the Hardman parlor grand especially a great future.

—Mr. S. H. Coon, formerly on the staff of THE MUSICAL COURIER, has decided upon starting a musical journal, to be called the *Musical News*, which is to appear on the first and third Monday of every month. Mr. Coon is an experienced journalist and a young man of excellent character, who is well known in the journalistic world. May his paper live long and prosper!

—W. F. Cummins, of Knoxville, Tenn., writes to us as follows: "I am the pioneer in the music business in this section, having been in the business since July 1, 1873, which is more than twice as long as any other house in the place. Have sold instruments in nearly every hollow and on nearly every hill in East Tennessee, and in all the contiguous States. Nearly all who are engaged in the business here took their first lessons with me. Should prefer a position South or Southwest. With best wishes I am,
Yours truly, W. F. CUMMINS."

M. Gally's Latest.

THE versatile talents of Prof. M. Gally, the inventor, are never exhausted in the production of novelties in self-playing musical instruments. He has just placed upon the market an instrument that occupies a position about midway between his clariona and his mantel orchestrone, which for beauty of appearance and gracefulness of outline, as well as quality of tone, is the most unique of its kind. It had hardly appeared when an order for 500 was at once given to Professor Gally by a wholesale house. Apropos, since the removal to his new and handsome warehouses on Fifth avenue, the sale of musical instruments at M. Gally's has increased at such a pace that he has been obliged to engage twice as much room in the building as he originally contracted for.

The Fire at J. & C. Fischer's.

A CIRCULAR ISSUED.

THE fire that occurred on Tuesday night, December 2, at J. & C. Fischer's factory on West Twenty-eighth street was not as disastrous in its effects as was at first supposed. It destroyed the small building to the west of the main factory building. The loss is covered by insurance.

The subjoined circular note of the firm fully explains the matter and indicates what action the firm has already taken:

417 WEST TWENTY-EIGHTH STREET,
NEW YORK, December 4, 1884.

DEAR SIR—We are pleased to state that our late fire has not been as disastrous as it might have been. It has only burned a small building, near to our main factory on Twenty-eighth street, so that our principal factory, Nos. 415 to 423 West Twenty-eighth street, and our factory, Nos. 525 to 531 West Twenty-fourth street, are intact. We have already hired another factory, and will, in a few days, be able to fill any orders promptly. The building on fire and its contents were entirely consumed. The buildings remaining, and the stock therein, being entirely separate, were in no wise injured either by fire or water, so that there is no possibility of there being any great delay in shipments. Awaiting your further favors, we remain, very respectfully,

J. & C. FISCHER.



The Most Artistic and
Beautiful Instrument
Manufactured.



MANTEL ORCHESTRONE,
SOLD WITH OR WITHOUT
CLOCK and STATUETTE.

Address M. GALLY, 76 Fifth Avenue, New York.

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT **Pianoforte Actions,**455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,
— NEW YORK. —

— * ESTABLISHED 1843. — *

WOODWARD & BROWN,

Pianoforte Manufacturers,

No. 175A TREMONT STREET, BOSTON, MASS.



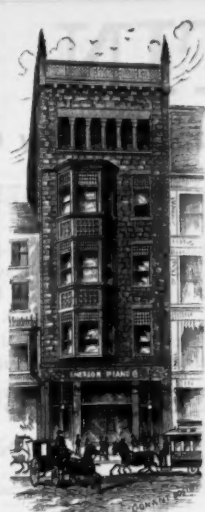
CONOVER BROS.

MANUFACTURERS OF
UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme. Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletski, E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

235 EAST 21st STREET, NEW YORK.



EMERSON PIANO CO.

(Established in 1849.)

Manufacturers of SQUARE, UPRIGHT and COTTAGE

Piano-Fortes.

MORE THAN 30,000 MADE AND IN USE.

Every Piano WARRANTED FOR SEVEN YEARS.

ILLUSTRATED CATALOGUE FREE.

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159 Tremont Street, Boston.

STULTZ & BAUER, Upright & Square

— MANUFACTURERS OF —

701, 703, 705 & 707 First Ave.,
NEW YORK

PIANOS

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT,

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

JAMES & HOLMSTROM, 233 & 235 E. Twenty-first St.,
NEW YORK

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE
EXCELLENCE OF THEIR INSTRUMENTS.PIANOS OF STRICTLY FINE GRADE AT
MEDIUM PRICES.

Grand, Upright and Squares.

BABY GRAND.

THE SMALLEST GRAND
PIANO MADE.Remarkable for powerful sympathetic
tone, pliable action and absolute dura-
bility.

GEO. STECK & CO.

GRAND, SQUARE AND UPRIGHT

PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT.

THE SMALLEST UPRIGHT
PIANO MADE.Containing all improvements, com-
bined with great strength and volumi-
nous tone, adapted for Schools, Flats
and Small Apartments.

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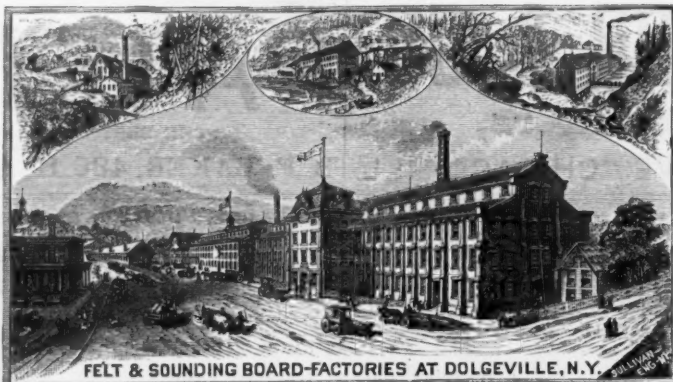


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